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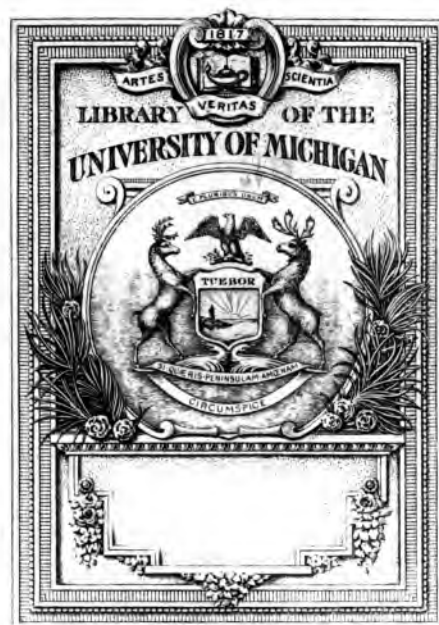
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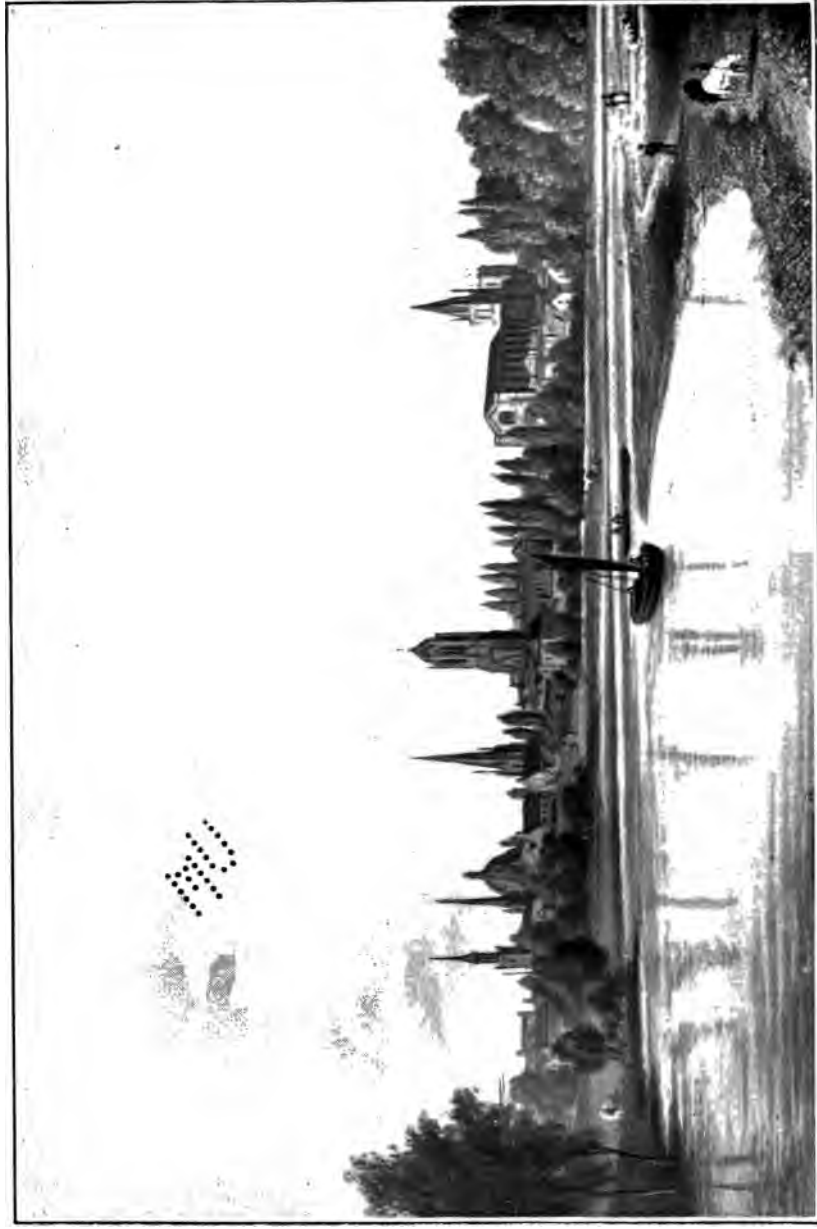
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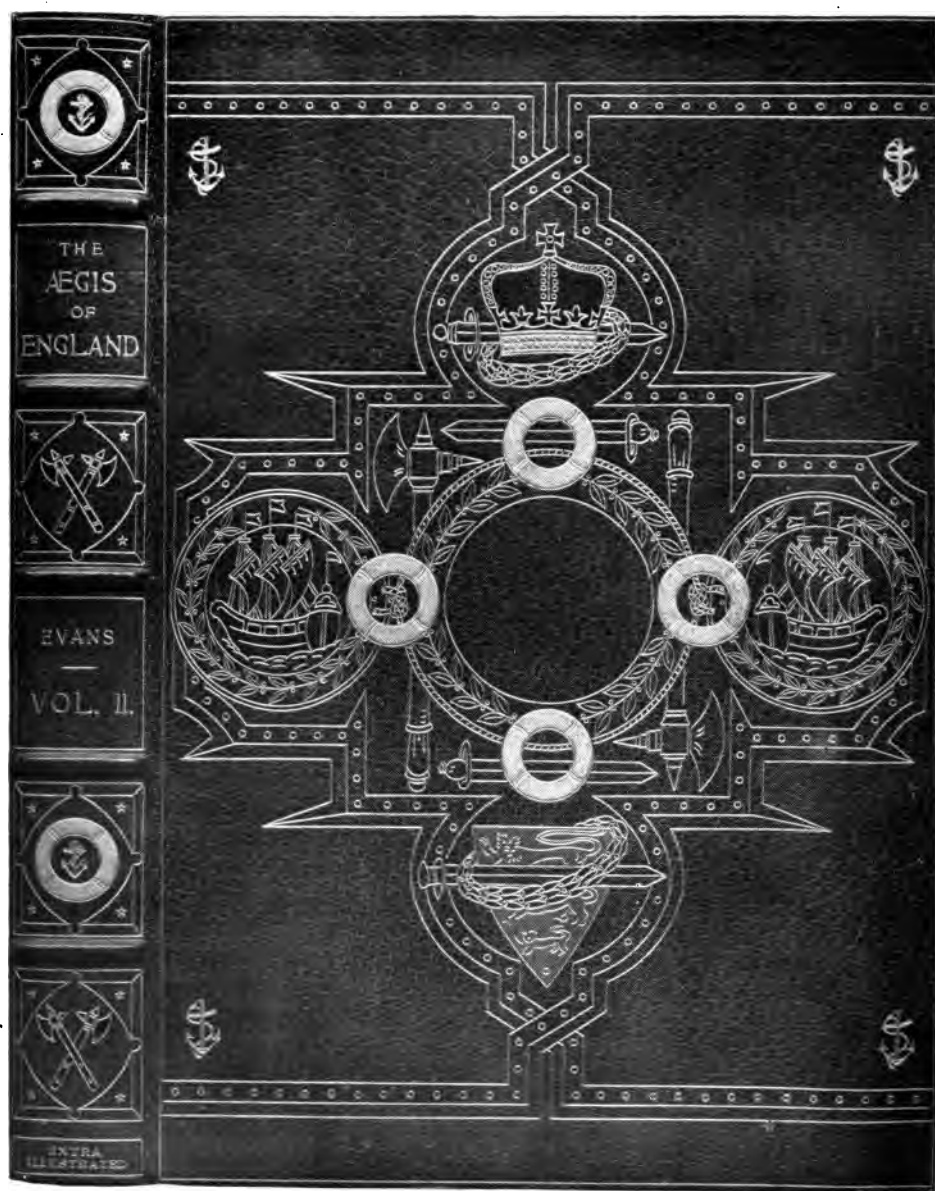
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Size 13 × 10 inches.

2. **CHARLES II.** By OSMUND AIRY, LL.D., with Frontispiece in Colours, and many beautiful Photogravure Plates. I vol. 4to, EXTENDED TO 3 VOLS. BY THE ADDITION OF 188 FINE OLD ENGRAVINGS, including many rare contemporary Mezzotints, and early Line-Engravings ; with special title-pages in red and black, magnificently bound in dark crimson morocco, very richly tooled and inlaid in coloured moroccos, from a design specially made for this copy, introducing within scroll work the rose, thistle, and harp, with three lions passant, in solid gold in the centre, the initials 'C. R.' in each corner ; the backs and very broad inside borders tooled and inlaid to correspond, with white watered silk linings and flyleaves, uncut, top edges gilt : a matchless copy. Goupil, 1901. **£75.**

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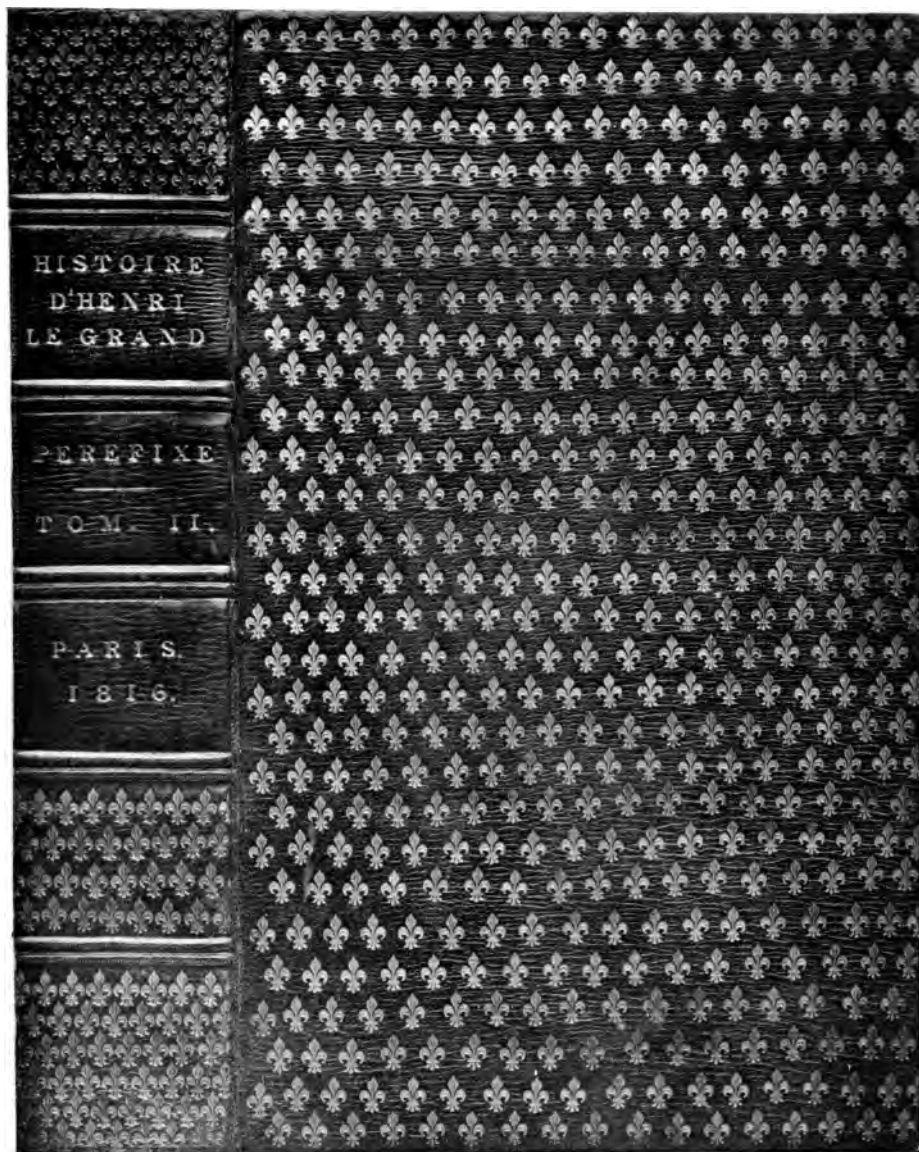


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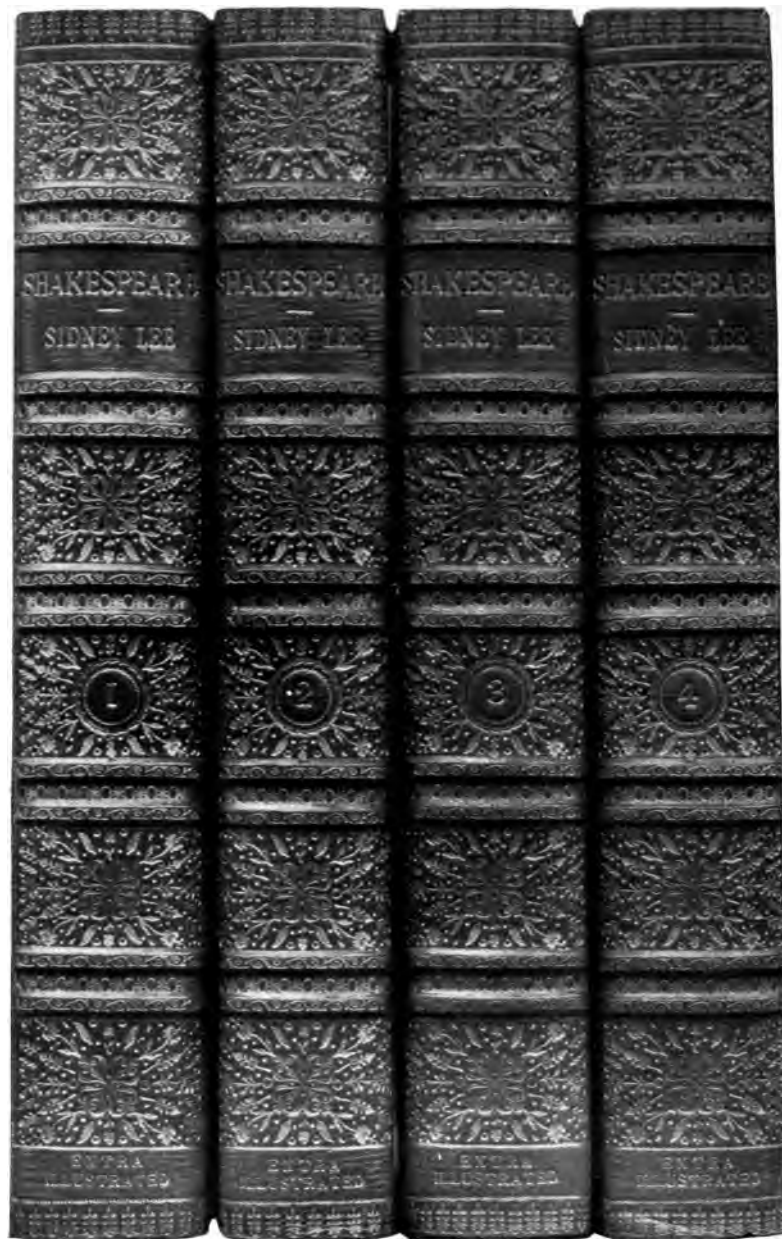
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No. 6.

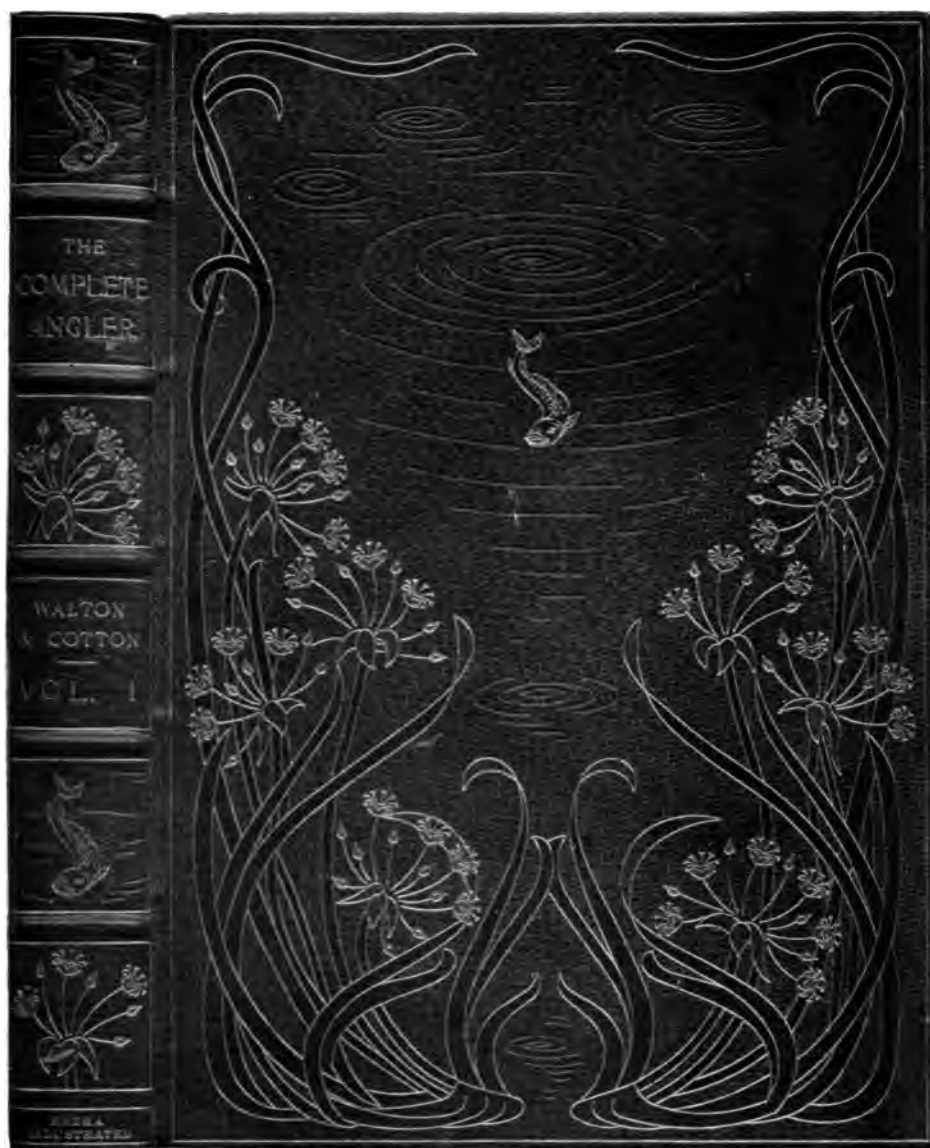
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 page 4 of the Cover of this Catalogue.

The Hand-writing of John Keats.  
(witness) Charles Cowden Clarke.

Give me a golden Pen and let me lean  
On ~~heads~~ up flowers in regions clear and calm  
Bring me a tablet whiter than the palm  
Of a young angel what time it is seen

Give me a golden Pen and let me lean far  
On ~~heads~~ up flowers in regions <sup>clear</sup> calm and ~~clear~~  
Bring me a Tablet whiter than a star  
Or palm of ~~young~~ <sup>humming</sup> angel when 't is seen  
The silent strings of heavenly harp atween  
And let their glide by many a beauteous car  
~~Prink robes~~ <sup>and flowing</sup> hair and ~~sapphires~~ <sup>diamonds</sup>  
And half ~~seen~~ <sup>divine</sup> wings and glances keen  
The while let Music wander ~~round~~ <sup>round</sup> my ears  
And as it reaches each delicious ~~close~~ <sup>ending</sup>  
Let me write down a line of glorious tone.  
And full of many wonders of the spheres -  
~~I forget my~~  
For what a height my spirit is contain'd  
'Tis not content or soon to be alone -

Mr. BUXTON FORMAN, the great authority on Keats, has kindly written notes for us on the following MSS. :

## KEATS (John).

8. **TO SOME LADIES**: the Original MS. of the Complete Poem, 7 verses, here called 'TO THE MISSES M——,' and dated 1815. 1 page 4to. **£35.**

'In addition to its choiceness as an autograph of Keats this composition "To Some Ladies" has some biographical as well as textual value. Being headed "To the Misses M——," it is clear the verses were not addressed to the Misses Reynolds, as has been thought. The ladies were probably the Misses Mathew, the date 1815 being that of the Epistle to George Felton Mathew. The holograph supplies a missing rhyme in the second quatrain.'—H. B. F.

9. **ORIGINAL MS. OF SONNET No. 12, 'ON SOME FRIENDS LEAVING AT AN EARLY HOUR,'** beginning—

'Give me a golden pen, and let me lean  
On heap'd-up flowers, in regions clear, and fair.'

Also rough draught of 14 lines of

**'I stood tip-toe upon a little hill,'**

the last 4 of which are unpublished. 2 pp. 8vo, certified at top by CHARLES COWDEN CLARKE. **£84.**

'The autograph manuscript of Keats's sonnet 'On leaving some Friends at an early hour' shows him in the act of composition, and also establishes a reading recently (Dec. 1903) called in question. A correspondent of *The Athenæum* wanted to read 'tiar' for 'jar' at the end of line 7; but it is unquestionably "jar." In the passage for "I stood tip-toe," etc., jotted on the back of the sonnet, the variations from the poem as printed are striking enough.'—H. B. F.

Friday 23<sup>rd</sup> —

My dear Haydon,

I have a complete fellow feeling with you in this business. so much so that it would be as well to wash for a choice out of Hypereion - when that Poem is done there will be a wide range for you. in Eury anore I think you may have many bits of the deep and sentimental cash. the nature of Hypereion will lead me to treat it in a more naked and peculiar manner. and the march of passion and endeavour will be undeviating. and one great contrast between them will be. that the Hero of the written tale being mortal is led on, like Buonaparte, by circumstance, whereas the Apollo in Hypereion being a fore-seeing God will shape his actions like one. But I am counting.

Your proposal pleases me. and, believe me, I would not have my Head in the shop windows from any hand but yours. no by Apelles!

I will write Taylor and you shall hear from me  
never ever Tom Keats -

No. 10.

Size  $9\frac{1}{2} \times 8$  inches.

## KEATS (John).

10. **A.L.S.** 1 page 4to, Friday, 23rd, to B. R. HAYDON ; a fine unpublished Letter respecting the artist's proposed picture on a subject from Endymion or Hyperion, and also Keats's portrait. **£31 : 10s.**

‘This letter to Haydon, dated Friday 23rd, clearly belongs to the month of January 1818, in which the 23rd was a Friday, and was indeed the day whereon Keats wrote to John Taylor, his publisher, on the subject of Haydon's intended picture and portrait. A blank in Keats's correspondence is filled in a highly interesting way by this letter.’—H. B. F.

From J.K. to his friend C.P.C.

poems,

BY

JOHN KEATS.

"What more fidelity can fall to render,  
or than to enjoy delight with liberty?"

Part of the *Reliquy*—SPENSEL.



LONDON:

PRINTED FOR

C. & J. OLLIER, 3, WELBECK STREET,  
FAYENOSH SQUARE.

1817.



Copied for Charles Cowden Clarke  
from Joseph Severn's portrait sketch of  
John Keats (now in the Foulton Collection  
at the South Kensington Museum).  
Mary Cowden Clarke  
1884.

No. II.

Size  $6\frac{1}{2} \times 3\frac{3}{8}$  inches.

Presentation Copy.

KEATS (John).

11. **POEMS**, vignette Portrait of Shakespeare on title, THE RARE FIRST EDITION, PRESENTATION COPY with inscription in the Poet's autograph, 'From J. K. to his friend C. C. C.,' *i.e.* CHARLES COWDEN CLARKE, on the half-title a pencil copy (specially drawn for Mr. Clarke) of Severn's Portrait of Keats (now in the Forster Collection). 12mo, original calf gilt, with Mr. Cowden Clarke's pictorial bookplate (very rare). C. and J. Ollier, 1817. **£157: 10s.**

It will be remembered that one of the 'Epistles' in the volume is addressed to Charles Cowden Clarke, the last line of which reads :—

'Again I shake your hand,—friend Charles, good night.'

Beneath this Mrs. Cowden Clarke has written :—

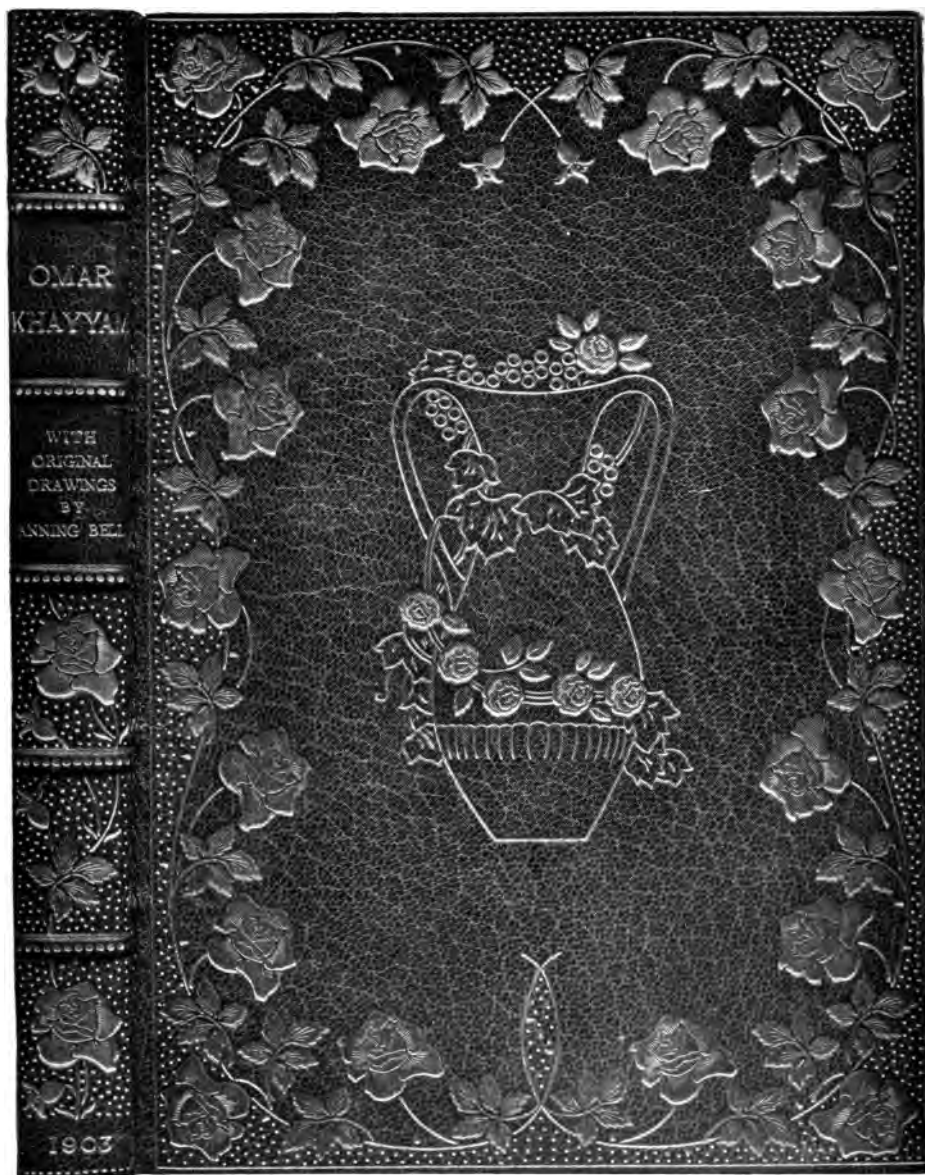
'Herbert New, writing to me after 13th March 1877, when I lost my beloved husband from earth, beautifully said :—"The two Poets may meet just as they parted, and Keats may be imagined to repeat the closing line of his epistle of 1816, with only one word changed :—

"Again I shake your hand,—friend Charles, good *morrow*."

MARY COWDEN CLARKE,  
Oct. 1877.'

The text is marked in places showing Mr. Cowden Clarke's favourite passages.





No. 12.

Size  $8\frac{3}{8} \times 5\frac{3}{4}$  inches.

*With all the Original Drawings by Mr. Anning Bell :*

**12. OMAR KHAYYAM, RUBĀIYĀT OF,** rendered into English Verse by EDWARD FITZGERALD, with 21 Illustrations by R. ANNING BELL; A UNIQUE COPY WITH ALL THE ORIGINAL DRAWINGS INSERTED. Square 8vo, most beautifully bound in pink Levant morocco extra, with broad and rich borders of large roses in solid gold tooling enclosing centre ornament, consisting of a Persian jar wreathed with roses, vine leaves, and grapes; doublé with peacock blue morocco, with deep and beautifully tooled dentelle borders, light watered silk ends, uncut, top edges gilt, enclosed in a crimson Levant morocco 'pull-off' case, by Riviere (a charming 'Omar'). **£73 : 10s.**

The Drawings, which number 22, including that for the cover, are here seen to full advantage, they having suffered somewhat in being reduced. The text has been inlaid and slightly enlarged to match their size.



No. 13.

*Size 6 x 4 inches.*

13. BELL (Robert Anning, A.R.W.S.).

**THE COMPLETE SERIES** of his beautiful  
**ORIGINAL DRAWINGS** in Black and White  
to illustrate the 'Endymion' Edition of Shelley,  
including designs for Covers, and End-Papers,  
105 in all, on various-sized cards. **£125.**

The largest of these drawings measures  $9 \times 5\frac{1}{2}$  inches, and they could be mounted on sunken mounts and enclosed in a small cabinet, or split off and inserted in a copy of the book, the text of which should be inlaid to size; thus treated and finely bound they would form a most beautiful and interesting book.



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Gingerbread, first state.



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Author's own copy of the First Edition, containing copious additions and alterations in his autograph, amounting to thirty complete MS. lines, besides minor corrections; also twenty lines in Lady Tennyson's hand on an inserted slip, and an Autograph Letter from Moxon the publisher to the Poet, offering him £200 for an edition of 10,000 copies of the Ode, with four lines and signature by Lord Tennyson added. 8vo, in original wrapper, uncut, enclosed in a Levant morocco "pull-off" case by Riviere. **£120.**

#### Notes on the MS. Corrections

Stanza 1.—The first correction is not carried out either in the first or second edition.

The second correction is carried out in the second edition only.

Stanza 2.—The first-line deletion is not carried out, the first three lines of additional MS. *unpublished*, the fourth altered in the second edition.

Stanza 4.—The correction carried out in the second edition.

Stanza 6.—The correction of line 4 not carried out; the other corrections are carried out in the second edition.

Stanza 7.—All corrections carried out with the exception of 'And' (line 7), and 'O Statesman' (line 13).

Stanza 8.—The corrections carried out in the second edition.

Stanza 9.—All corrections carried out in the second edition save 'Sonnets' as substitute for 'beats.'

The paragraph in Lady Tennyson's hand attached to Stanza 7 is unpublished, and it would seem from her two-line note at foot that the poet did not originally intend the poem to be published.

The second edition of the Ode was published in 1853.

**To the Queen:** The First Draft of his famous Dedication to the Laureate Edition of his Poems, published in 1853, wholly in his own Autograph; eight 4-line verses, written on the two sides of an octavo sheet of paper. **£125.**

Only three of the verses contained in the MS. were published in the volume of 1853. One other verse occurs in a so-called 'Unpublished Version' of the same poem which is prefixed to the *edition de luxe* of his works, and another is added in the modern cheap edition, *leaving three verses of the MS. quite unpublished.*

Even the five published verses are much altered. In the MS. the poet has adopted an easy, familiar style, making frequent use of the personal pronoun 'I' in a manner which obviously could not be used in addressing the Queen: for instance the MS. reads, 'May children of *my* children say, She did but love her people's good.' This was printed 'May children of *our* children.'



No nobler men methinks are bred  
Than ours of Saxo-Norman race;  
And in this world the noblest place,  
Madam is yours, our Queen & Head.

God make you true friends out of foes  
God keep your reign, your life serene  
In whom as mother, wife & Queen  
All claims to reverence meet & close.

I thank you that your Royal Grace  
To one of life desert allows  
This laurel greener from the brows  
Of him that withers nothing base.

Nor should I dare to flatter state.  
Were this demanded I could wear  
The laureate, nothing. I believe  
Your lister as true as you are great.

TENNYSON'S DEDICATION TO THE LAUREATE EDITION OF HIS  
POEMS, 1853.

Size  $7\frac{1}{4} \times 4\frac{1}{2}$  inches.

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|  | 12 <sup>A</sup> . THE SAME, with additional figure. |
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Twelve of the above have the full margins as issued, about 4 inches at top, 5½ at bottom, and 3 at sides. These margins have been folded near the plate marks to fit the frames.

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**£275.**

Both the above are very beautiful sets ; they have not been made up by collecting the separate prints at various times, but have in each case been kept together ever since they were originally published.